

# THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. III., No. 57.

NEW YORK: SATURDAY, JANUARY 31, 1880.

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# NEW YORK MIRROR

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NEW YORK, JANUARY 31, 1880.

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TUESDAY EVENING, FEBRUARY 3.

FIRST APPEARANCE IN NEW YORK.

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HUMPTY DUMPTY

and

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ABBEY & HICKEY, Proprietors.

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200 ARTISTS 200

MUSICAL, NOVELTY, DRAMATIC, PANTO-

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Admittance for children (under 12 years)

At Matinees only, 25 CENTS.

Evening performances begin at 8 sharp.

Sale of Seats will open Friday, January 30, at 9 A. M., at Booth's and Abbey's Park Theatres.

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Broadway and Thirty-third Street.

WILLIAM HENDERSON, Prop'r and Manager.

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LAST WEEK.

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RICHMOND AND VON BOYLE

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Supported by their own company.

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JOHN T. FORD, Lessee and Manager.

EVERY EVENING & SATURDAY MATINEE.

D'OLEY CARTE'S

LONDON OPERA COMPANY.

In GILBERT & SULLIVAN'S LAST and great-

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PIRATES OF PENZANCE.

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Sents secured two weeks in advance at the

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No spectators are recognized by this theatre

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SATURDAY AFTERNOON, JAN. 31.

THIRTY-FIFTH AND LAST PERFORMANCE

of

MR. BARTLEY CAMPBELL'S FAIRFAX.

SATURDAY EVENING, JAN. 31.

THE WEDDING MARCH.

Produced under the personal supervision of

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Seats can be secured by Bell telephone.

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OPENING NIGHT

SATURDAY, JANUARY 31st.

Every Evening, Wednesday and Saturday

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NEW SCENERY!

NEW MECHANICAL EFFECTS!

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Amateur performance of

OUR BOYS.

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J. Hebron, Mr. W. W. Russell, Mr. W. N. Bangs,

Mr. S. B. Pond, Mrs. Etta Henderson, Miss F.

Dart, Miss Henderson.

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the public, and Postmaster James, know the name and number by heart, and there is no chance of even an unintentional error.

## How to Manage Charity Benefits.

When money is needed for any charitable purpose, from the relief of a poor widow to that of a starving country, the first agency that suggests itself for the collection of funds is the theatre—the first people thought of to do the work that is to draw in the cash are the managers and actors. This state of affairs has come to be so generally accepted that nobody ever thinks of giving managers or actors any credit for their labors at these charitable benefits; they are supposed to be well enough paid by being advertised as "kindly consenting" to lend their theatres and services, and all the credit here below—doubtless the account is kept more fairly aloft!—goes to the self-constituted committees who parade their names in the papers in connection with the benefit and manage to muddle everything, from the tickets to the performance, with which they are allowed to interfere.

The dirty linen from the recent theatrical benefits for the sufferers in Ireland is now being washed in the papers, and points the moral of this sort of charitable speculation. The joint benefit, on Thursday of this week, at Haverly's and the Grand Opera House, for the family of a gallant fireman who lost his life at the Eighth Avenue stables, is an instance of a charitable performance properly managed.

An old and experienced manager informs us that, after suffering severely in temper and reputation from amateur committees of ladies and gentlemen, he adopted the invariable rule that no charitable benefit should be given at his theatre unless he were appointed sole director of the entertainment, and unless the members of the committee would personally pledge themselves to take at least one thousand dollars' worth of tickets. With this amount of money in hand the success of the benefit was assured, so far as the persons to be benefited were concerned; and, with himself as director, a good entertainment, worth seeing and paying for, was assured to the public. The committee might then go ahead and get all the notoriety they pleased; but they could not injure the theatre, humbug the public by a poor programme, nor rob the objects of the charity by keeping back the ticket-money. If the committee had not confidence enough in the manager, or had too much confidence in themselves, to entrust him with the direction, of course he got rid of them and of all the trouble. If they could not undertake to pledge the one thousand dollars, he pointed out to them that the benefit was not of sufficient importance to take place at his theatre, and bowed them out politely.

We advise all managers to adopt these rules and adhere to them religiously. Much time, much trouble, much disputation, much money and much scandal will be avoided; and when a benefit does come off it will tell its own tale of benevolence, instead of having to be explained by interviews, charges and countercharges as to the receipts, the tickets sold, the unfulfilled programme, the quarrels between the amateurs in the management. The theatre already does much more than its share in the charitable work of the world; but it does the work willingly, with a good heart and a sincere devotion. So much the more reason, therefore, that its record should not be smirched by the incapacity, the blundering, or the dishonesty of amateurs, who are glad to rush into notoriety in connection with such affairs, and leave managers and actors nothing but the labor, and, too often, the disgrace of the ill-conducted, mismanaged and unremunerative charity benefits.

## English Opera.

When one reads in the London Times of the 4th inst. the announcement of the English opera season which commences a subscription series of fifty nights at Her Majesty's Theatre, on Jan. 10, and contrasts the organization of the company and the repertoire with that of any English opera company ever organized in this country, it will be readily seen that any enterprising operatic manager who will organize a Grand English opera company of the same character, will wipe out of existence all the so-called English opera companies now imposing upon the public an entertainment which is neither opera nor drama, but a semi-musical performance by indifferent actors and worse singers, faking through three or four operas, in such a manner and with the introduction of their own slang, as would make it impossible for the composers to recognize their own works.

The list of principal singers in what is modestly called the Carl Rosa Opera company (not the Grand English Opera company, which one sees pretentiously advertised upon much smaller resources) comprises the following excellent artists: The first sopranos are Misses Julia Gaylord, Minnie Hauk, Giulia Warwick, Georgina Burns, Mlle. Lido and Miss Albu (a debutante);

Miss Josephine York and Mme. Selina Dolario are the leading contraltos; Misses Charlotte Wilmers, Clara Perry, Ella Collins, Josephine Warren and Blanche Naverre, all capable artists, complete the list of principal female singers. The tenors include Joseph Maas, Herr A. Schott, Chas. Lyall, Dudley Thomas, F. C. Packard and Signor Leli, whilst the baritones and basses comprise Walter Bolton, George A. Conly, Leslie Crotty, and Messrs. Anazelle, Ludwig, Law and O'Mahony. The orchestra numbers sixty-five performers, and is led by the English Joachim, Mr. Carrodus. It includes the finest performers in London, and is supplemented by a military band under Fred Godfrey's direction. Mr. Carl Rosa and Mr. Randegger share the conductor's duties. Wagner's Rienzi was given on the inaugural night, and the following given in the order named in the week commencing Monday, Jan. 12: Carmen, Mignon, Rienzi, Carmen, Mignon and Bohemian Girl. Goetz's Taming of the Shrew was given on Tuesday, 25th, with Minnie Hauk as Katherine. The repertoire includes thirty-two operas.

The English translation of Verdi's Aida was made by Mr. Henry Hersee; Mignon by Mr. Arthur Mathison; Lohengrin by Mr. J. P. Jackson, and The Taming of the Shrew by Rev. J. Troutbeck. In this country the only musical entertainment which bids fair to become permanent and successful is English opera. That there is no genuine taste for Italian opera is proved beyond all doubt by a comparison of the financial results of Strakosch's company of first-class Italian artists and Abbott's company of indifferent American singers. Italian opera is patronized because it is fashionable, and nothing is fashionable beyond the walls of the Academy. If Strakosch is wise he will abandon the attempt to give the people that which they neither understand nor desire, but give them what they wish in such a first-class manner as will render competition useless. We venture the prediction that English opera at the Academy in such a manner and with such a company as that of Carl Rosa would meet with as much success in New York as in London.

## PERSONAL.

WARREN.—Edward Warren is ill with pneumonia.



## MADISON SQUARE THEATRE.

## The Union of the Church, the Stage, and J. Steele Mackaye.

The Madison Square Theatre is ready for its reopening, under the management of Mr. J. Steele Mackaye, and our readers are already familiar with the elevator stage, the ventilated seats, the orchestra over the proscenium, and the other devices and inventions which are to render this theatre unique. But the most peculiar feature of the new theatre is the fact that the Messrs. Mallory, a pious firm of religious persons who issue Christian periodicals, are the capitalists who back the enterprise and engage Mr. Mackaye upon a salary to conduct it for them. These gentlemen believe, not only that a good theatre is a profitable speculation, financially, but that it is an important moral factor, and may be run in connection with the church and their church papers, so as to be mutually advantageous. Upon both of these points, it need hardly be said, we thoroughly agree with the Messrs. Mallory. They have selected and engaged a very strong company; they have poured out their money like princes to enable Mr. Mackaye to realize his new ideas, and we hope that they will meet with a fair field and plenty of favor when their show comes to be judged by the critics and the public.

J. Steele Mackaye has had a remarkable record, which we do not care to exploit at present; but it is not until very recently that he has displayed that art of attending to his own business which marks the competent manager. When he first took charge of the Madison Square Theatre, he went astray in a manner which delighted his enemies and alarmed his friends. Allying himself with the worst and most contemptible clique of ruffianly blackmailers that ever befouled the press of New York, he was praised and petted in their paper, for which he went so far as to promise a series of articles upon his Delaunay system. Thoroughly in the hands of these villains, he engaged as his leading actress an almost unknown amateur, who was at that time the mistress of one or more of the gang. But his disenchanted came quickly and was terribly severe. Alta Merrill, dragged into court by her outraged husband as an adulteress, was convicted of the crime in connection with Byrne the Blackguard, one of the lowest and foulest of the horrible nest of vipers, and Mr. Mackaye was forced to disown her from his company. Thereupon, the very columns that had used to reek with his praise, were loaded with abuse of himself and his projects, and all the confidential information which he had imparted to the gang was vomited forth to shock the prejudices of his pious backers. We have reason to believe that Mr. Mackaye repented sincerely and in tears of the filthy affiliations that had cost him so dearly. The fact that the Messrs. Mallory restored to him their confidence, and permitted the theatre to proceed, is a proof that his repentance was not a mere form.

Since then the Madison Square project has thrived upon the attacks of the degraded gang that formerly praised it, and the Messrs. Mallory, who are shrewd business men as well as good Christians, have discovered that the enmity of the wicked is the best guarantee of the favor of the public. That these gentlemen are new to the theatrical business is evident; but men of their character are always welcome to the profession, and the money they have lost in learning the details of the business is not too high a price to pay for the privilege of dispensing with the ordinary course of apprenticeship. For instance, several actors and actresses have been under salary for many months, awaiting the opening of the new theatre, and a large traveling company has been sent about the country, often at a loss, rehearsing the Iron Will, by Mr. Mackaye, which is to form, under another title, one of the principal performances of the season at the new house. These proceedings look like a waste of money, and the Messrs. Mallory could have saved many hundreds of dollars by consulting an experienced theatrical agent, who would have placed the actors and actresses so that they would not have been a drag upon the treasury, and would yet have been ready for duty when the theatre was ready to open. But money lost in preparation and rehearsals is saved to the profession and indirectly benefits the public, and we should rather applaud the Messrs. Mallory for their pluck and liberality than laugh at them for their mistakes and inexperience.

The company engaged for the Madison Square is remarkably strong, and is in some respects superior to any outside of the Union Square Theatre. Its principal members are:

Rose Coghlan,	C. W. Condoek,
Edith Ellis,	Thomas Whitin,
Gabrielle Du Saul,	Dominick Murray,
Cecile Rush,	Eben Plympton,
Blanche Galton,	B. T. Ringgold,
Agnes Loring,	Edward Coleman,
Annie Ellis,	Frank Weston,
Josephine Craig,	Richard Brennan,
Ada Gilman,	J. Barton.

For such a company it will be easy to find plays that will draw even without the assistance of the patent elevator stage. But our public like novelties, and there will be a rush to see the stage that works up and down, and "the arena of repose," and all the other nicknackeries which Mr. Mackaye has provided to tantalize theatre-goers. The real drawing power of the stage, however, is not the way it works up and down, but what the manager puts on it, and should Mr. Mackaye's own plays fail to please the public, he has, with the strong company engaged, an immense repertoire of old and new pieces from which to select. Bartley Campbell has written too many plays for Edith Ellis not to have a new part for her ready in his teeming brain; and, from Shakespeare to Tom Robertson, there are plenty of pieces which such an aggregation of talent as Rose Coghlan, C. W. Condoek, Miss Du Saul, Dominick Murray and Mr. and Mrs. Tom Whitin could make profitable to the management.

Good luck, then, to the new theatre, the new company and the new management! We do not place much dependence on the new-fangled notions which Mr. Mackaye has introduced, except as a means of attracting public attention to his enterprise; but we rest our calculations upon the old solid ground of a good company, all able and experienced enough to go anywhere and play anything. Mr. Mackaye is erratic and may lead the whole company astray by some of his strange whims and caprices; but he has had a bitter lesson, and as his wanderings are the only dangers to be feared, we presume that the Messrs. Mallory will try to keep a strict guard upon him and hold him steadily to his work. Rehearsals have been conducted at the theatre during the past week, and the public may be assured of a complete performance whenever Mr. Mackaye raises the drop-curtain. There is room for another stock theatre in New York, since Wallack's is soon to be given over to stars again, and the Union Square and Daly's

will be left alone in the field. We would ask for the new house an unprejudiced judgment; but at present the prejudice seems to be altogether in its favor, since no theatrical event for many years has so excited the fashionable circles of New York as the announcement that the Madison Square is at last ready for its opening performances next week.

## THE WEEK AT THE THEATRES.

The production of a new play at the Union Square Theatre is always an event of the greatest theatrical importance. For weeks previous the press and the public are both agitated to the utmost, and expectation is aroused to the highest pitch of intensity over the forthcoming piece, that every one, taking the history of Mr. Palmer's management in the past into consideration, has reason to suppose will be a fit subject of attention. Mr. Palmer's judgment is generally so good and correct it was rather a matter of surprise in theatrical circles when he announced a new play by an author who had not yet tested any of his productions by the crucible of public representation. But the large and critical first-night audience that gathered last Wednesday discovered, long before the curtain descended on the last act of *Edgar Fawcett's A False Friend*, that they were witnessing another proof of Mr. Palmer's wise discernment, a peculiarly happy faculty that enables him to make those selections which seem invariably to be attended by prosperity and long life.

The plot having its counterpart in actual life, is in all respects, consistent and within the bounds of strict probability. Cuthbert Fielding, the heir of Fielding Manor, is left for dead in Australia by his friend, Lucien Gleyre, who comes into possession of the effects and papers of the supposed dead man. The idea of personating Cuthbert enters the mind of Gleyre; he returns to England and assumes control of Fielding Manor, imposing successfully upon Edith Fielding, and overcoming all suspicions by a careful study of the real heir's past life. As his plan is succeeding the true Cuthbert returns and confronts the impostor. He is cast into jail, however, but, through the agency of his sister Edith, who wrings from the false friend in a moment of weakness a confession of love for her other than fraternal, he is recognized and resumes his rightful position, while Gleyre is handed over to Justice.

The basis of the play is not strikingly novel; it has appeared in many other dramatic works. It is the clever and intelligent way in which the subject is treated that entitles the author's work to rank among the most promising and successful productions of our American playwrights. Old and familiar forms are dressed in the freshest garments, rejuvenated and disguised to such an extent that they do not immediately strike one as being old friends. The intricacies of the plot are unfolded in a perfectly logical and consistent manner; in no instance are the situations anti-climaxed; the sequel is natural, and as the play progresses the interest heightens and increases. The dialogue is characteristic and unconventional, the language appropriate and very seldom too highly colored. Perhaps the greatest defect in Mr. Fawcett's play is the lack of a strong comedy element. That furnished by Gen. Santley, the susceptible widower, and his interesting daughter is weak and unsatisfactory. The author has evidently made a common mistake in thinking the introduction of some effective comedy would detract from the serious interest of the piece. On the whole, however, *A False Friend* is the most powerful drama produced this season in New York, and this is strong praise for the first dramatic youngling of the talented author. In the hands of the Union Square company it is presented as perfectly in every detail as any English-speaking stock organization in America or England could present it. The cast serves to introduce for the first time this season, Charles Thorne, and Mesdames Phillips and Wilkins, as well as the other artists whose fame has chiefly been acquired at this house. Mr. Thorne plays Lucien Gleyre, the impostor, with that same earnestness and intelligence that distinguishes everything he undertakes. Although the character is that of a villain, and, although he is engaged in a work of fraud and deception, the actor brings out in such powerful relief the better qualities of the weak and erring man, that the sympathies of the audience go out to him from the beginning till the close of the play. Mr. Thorne's methods have been dwelt upon and written about so much it is unnecessary to analyze the means by which his effectiveness is produced in this particular piece. His mannerisms are present as of old, but he does not permit them to assume a disagreeable prominence. They are kept subservient to the will and intention of the actor. Mr. Condoek was very good as the rightful heir, Cuthbert Fielding, but his abilities, as shown by his acting in *French Flats* (a characterization worthy of a better ground-work), lie in the direction of a strong character actor. Perhaps the most artistic piece of work amongst the male portion of the cast, if one may be singled out from so much that is good, was the old family servant, Andrew, of Mr. Stoddart. Perfectly conceived, it was elaborated in the smallest details, and this clever artist makes of a subordinate part a bit of work as meritorious in its way as the *Pierre Michel* he created some years ago, a performance that is vividly recalled to mind as one of the most finished impersonations of late years. Mr. Stoddart never received half the credit for it that he deserved. Mr. Parselle did all that was possible with an ungrateful comedy part, and Mr. Polk was not seen to the best advantage as Abernombie Courtwell. Walden Ramsay was painstaking and conscientious as a sentimental young man, that might readily have been made ridiculous by a less careful actor.

The palm among the ladies belongs to Mrs. E. J. Phillips. She played an aged lady with a correctness and ability that is deserving of naught but commendation. Sara Jewett as Edith Fielding although at times overweighted was generally acceptable. The character is not in all respects a satisfactory one, the means to which she stoops in order to test the identity of the fraudulent Cuthbert hardly seeming justifiable, considering that it is by giving rein to the one-sided impulse of his heart that he lays himself open to detection. Edith Wilton played a comely role effectively and Misses Cowell and Vernon and Mrs. Wilkins were respectively good in unimportant parts.

The scenery is perhaps the most beautiful of any that has come from the brush of Mr. Marston, and it received the recognition it deserved. The furniture and appointments in every particular are elegant, complete—in fact, up to the usual standard of the Union Square management.

The *False Friend* is an unequalled success, destined and prophesied by Mr. Palmer to

rival in longevity *The Banker's Daughter*. The sale of seats ahead has been very large, and the probabilities are that Mr. Fawcett's play will continue till the end of the season.

Strakosch's season for the first week was not a success peculiarly or artistically. The illness on two nights of his principal prima-donnas was a dampener from which he has not yet recovered. Singer was rather a disappointment. She is neither pleasing in voice nor person, and of her much was expected. Lablanche sings charmingly, and is a remarkably clever actress, but on Tuesday night, when she sang *Traviata*, she was suffering from a severe hoarseness that prevented her appearing to the best advantage. Friday night this had passed away, and she gave a most admirable performance of *Mignon*. Strakosch's company is very weak; and defective as it is, he could scarcely have expected other than the poor result with which his much-heralded advent has been met.

The present is the second and last week of the Richmond and Von Boyle combination at the Standard Theatre. Business has been excellent, and if Von Boyle and Richmond could secure a first-class piece that is worthy of their abilities, there is no doubt but that they would become popular attractions in the Metropolis. Next week the Rice Surprise Party begin an engagement with their laughable extravaganza entitled *Horror*. The company is a strong one in its line, and will no doubt give a very enjoyable entertainment. Mr. Rice is justly celebrated for gathering together pretty and clever women, and there are plenty of people to whom these would be an attraction if nothing more were offered.

At Tony Pastor's, the new sketch, entitled *The Emigrant Train—Go West* has made a decided hit and is likely to retain its place on the stage of this mirthful establishment for some time. Mr. Pastor undoubtedly gives the best variety show in the city, and what is still better, the entertainment offered is always clean and wholesome. Among the particularly noticeable characters in *The Emigrant Car* are Sheehan and Jones, as the Irish Emigrants; the Four Eccentrics, as the peculiar emigrants; Lina Tottenborn as Katrina, and the Three Non-descripts in their grotesque specialty; nor are these the only people worthy of notice. The cast has been well chosen throughout, and now that the burlesque has fairly sprung into popular favor, everybody will "Go West" this week to see the funny features of *The Emigrant Train*.

Fairfax is having its last representations at the Park. Business continues good, but the piece must be withdrawn after its successful run, to make way for Gilbert's *Wedding Maach*, which will be produced next Saturday night. The piece is in three acts, is an adaptation from the French, and promises, from the rehearsals, to be very funny. James Lewis will make his first appearance at the Park this season, and it will also serve to introduce to the New York public Rachel Sanger, an English actress. Sweethearts will also be played, and both pieces will be directed by the author.

This is the fourth and next to the last week of *The Tourists*. If Mr. Smith's entertainment is not of the most intellectual and refining character, it is at any rate ridiculous and laughable, and has caught the public's fancy, which is all that the projector desires. So long as the shekels come pouring in we can afford to stifle noble aspirations to present the people with specimens of high art. Mesayer is the same fat, jolly Mesayer as ever, and everybody else in the company helps to contribute to the nightly hilarity.

The Mulligan Guard Christmas is still vastly popular at the Comique, and the bill is not to be changed for the present. So much praise has already been given Mr. Harrigan's Mulligan Guard series, and the present number has become such a stationery success, there seems to be little use for laudatory words. Preceding the Christmas there are but few specialties offered, but they are highly amusing, and the business done has been large.

Crosby's company continues to present to the patrons of the Broadway Opera House *La Fille de Madame Angot*. The cast is good, and the opera is admirably presented. These are the last nights. Next Monday Caverly's Burlesque company takes possession of the theatre, producing a musical extravaganza of his own composition. The troupe is very well spoken of by the out-of-town press.

An Arabian Night was withdrawn from the boards of Daly's Theatre last Saturday night, and the house remained closed Monday and Tuesday for the rehearsal of *The Royal Middy*, which is announced for production Wednesday night. Much expectation is based on the forthcoming work, which is taken from the German of Der Seccadet. It will be brought out under Augustin Daly's own supervision and direction.

The Pirates of Penzance continues to draw large and appreciative audiences to the Fifth Avenue, and the advance sale of seats is unusually great. The opera, musically, is much more meritorious than *Pinafore*, and the libretto funnier. The Pirates is destined to enjoy a long run of popular favor, and although the score has not yet been published, the principal airs are already being played all over the city.

Monday night Miss Cavendish appeared at the Grand Opera House in Tom Taylor's *Lady Clancarty* for the first time in New York. Her portrayal of the titular character seemed to please the large audience assembled, and the support was in many respects above the average.

The new Galle Slave company is in some respects superior to the old one, at Niblo's. Especially is it stronger in the male portion of the cast. The piece continues to draw excellent houses, and for the present, owing to its complete success at the downtown theatre, all other novelties are shelved.

My Awful Dad, with Lester Wallack as Adonis Evergreen, opened the week at Wallack's. Mr. Wallack and his company were greeted by a large house, and their efforts met with pronounced favor.

## THE USHER.

It was a model audience that filled the Park Theatre last Thursday afternoon—an audience that relished every point, gave each member of the company a reception; wept, laughed and applauded Fairfax with an unflagging zeal quite remarkable. It was Mr. Abbey's "At Home" to the profession, and they had come out en masse to enjoy his hospitality. The orchestra chairs and balcony were occupied by leading men and women, heavies, walking gentlemen, and representatives of all the different lines of business into which the profession is divided, interspersed with an occasional newspaper man or a curiosity-seeker, with ears and eyes wide open, taking in to the fullest extent the conversation of the stage people around him. I was glad to see that this latter kind was very occasional. His absence showed that the manager had not announced a performance for professionals as an advertising dodge to gather in a few dollars by inviting a number of actors and actresses to put themselves on exhibition in return for a back seat in the theatre.

It is so seldom a gathering of theatrical people is seen in front of the curtain, that I took particular interest in watching the various ways in which everybody acted. Stella Boniface alternately wiped her eyes and shared a box of Huyler's caramels with her escort, the more indifferent Maurice Barrymore. Mrs. Maze Edwards sat in an upper box and applauded everybody and everything, just as if she hadn't seen the piece a half dozen times before. Verona Jarbeau sat with an obese chaperone in a box. She wore a wonderful headgear that attracted universal attention, if not admiration, and divided her time methodically in listening to the play and the soft airy nothings whispered in her ear by the venerable yet naughty Benjamin Steelworks Gregory. Matthew Holmes' nose was red with emotion, and he wrung quarts of brine from a large cambric handkerchief. Mrs. Drew's daughter, Tilly, sat between her sobs: "Isn't it splendid!" and verified her complete enjoyment by a fresh outburst of tears. Her verdict was the verdict of everybody, and after it was all over and the curtain had been rung down on the happiness of Fairfax and Gladys Deane, they were not satisfied. Cries of "Bartley!" "Campbell!" and "Author!" were heard from parties all over the house, and when the object of their exclamations came forward to the front of the manager's box, and modestly made a pleasant, graceful little speech, his countenance beaming over with gratification and honest pleasure, the men cheered, the ladies waved their bits of lace and linen, and the enthusiasm was something to be remembered. Thanks are due Mr. Abbey for affording everybody a pleasant afternoon's enjoyment.

On the same afternoon a benefit for the poor of Ireland was given at the Grand Opera House. The entertainment was projected by ladies, the programme included none but the names of ladies, and even the ushers were not ushers, but usheresses. The affair was well patronized, and the managers inform us that \$1,000 were the receipts. But the affair was productive of discord, and now the object of the entertainment—the starving poor of Ireland—is entirely forgotten in the quibbles and quarrels of Mrs. Dr. Leonard, Celia Logan, and Poole & Donnelly. Mrs. Leonard has faith in the position she has assumed. Celia Logan and the Grand Opera House managers hope that the affair will blow over, but in the meantime poor Charity, as is too often the case, silently folds her wings and steals away. See Mrs. Cynthia Leonard's call to arms in another column.

What a lot of young fellows there are hanging on by a mere thread to the dramatic profession, who have mistaken their vocation. Barely obtaining a living, devoid of dramatic talent, with no hope of ever advancing, they are content to remain half the time unemployed, sometimes playing snap engagements, but chiefly waiting for "something to turn up," a la Wilkins Micawber. Many of these young men have ability in other directions, and could probably prosper in some more fitting occupation, but they are unwilling to accept the judgment of their friends that they can't act, that they should turn their attention to a more suitable employment, even if it were selling tape over a counter or measuring out sugar and butter in a grocery store. I know half a dozen such cases—good-hearted, companionable fellows, clever in their way, but unintended for actors when they were made. They are not beneficial to the profession, they are inconsiderate in their persisting to the public, their friends and themselves.

I received the following anonymous effusion the other day, written on legal cap and encased in a pink envelope. In large letters is written across the top this suggestive title:

## "HART-BYRNESINGS."

There was a small creature called Byrne, Who the Seventh Commandment could turn— Like Henry Ward Beecher, The "queer" Brooklyn preacher— At fa her whom to love he did learn.

## VERSE II.

Through the dark paths of life did he prowl, Flinging mud at the fair and the foul; Directed in part By the dictates of Hart,

The chief raised attending the Ghoul! The envelope bore the postmark of the Quaker City. Can it be that the above is from the prolific pen of Sydney Rossmid?

W. S. Gilbert was rehearsing *The Wedding March* the other day at the Park. A young woman in the cast delivered a strong line very weakly. Gilbert asked her to repeat it, showing her the way he wished it read. She tried again with no better result.

"Miss —," quietly asked the author, "have you any moral objection to speaking that line correctly?"

The abashed maiden stared vacantly at Gilbert, and he was obliged to give her up as not being able to appreciate his sarcasm, let alone the meaning of the lines of her part. Awfully funny man, Gilbert!

I understand that negotiations are pending with W. Terriss to engage him as leading man at Wallack's next season. A better choice could not be made, unless of course Coghlan could be secured, but that I believe has been tried by Lester Wallack ineffectually. I saw Terriss in London at the Court Square a year ago last June. He is a virile actor, earnest and strong, but not handsome. His acting is much thought of on the other side of the water, and he would become an immense favorite here.

## TO JOHN McCULLOUGH.

## An Open Letter Which Requires an Immediate Answer.

DEAR SIR:—You are traveling through the country endeavoring to build up a reputation on the stage as a great tragedian, and off the stage as a genial, good-hearted gentleman. It is part of your plan, and of the scheme of those who manage you, that these two reputations shall assist each other—your acting seeming to be more perfect to the friendly eyes and ears which your social qualities have won, and your social position gaining a new dignity from your achievements as an actor. The design is a shrewd one; and, but for a single circumstance, it might be successful. That one circumstance reveals the thinness of the veneering of your geniality, and gives, every week, a flat contradiction, in your own name, to the professions of personal friendship which you make off the stage, and to the lofty sentiments of regard for the drama in which you are accustomed to indulge when the stage is under discussion.

You know that your paid advertisement appears regularly in the columns of the criminal organ of adultery, blackmail, libel and slander, printed by Josh Hart and written by Convicted Adulterer Byrne, and that this evidence against you travels in your wake and is a weekly refutation of your professions. Take the long list of your personal friends connected with the drama, and see if you can find one of them whom your money has not paid that criminal sheet to slander and revile. You shake the hands of Booth, Barrett, Boucicault, Sothorn and Florence with the same hand that has just signed a check in payment of advertising money to the paper that lives by your bounty and by scandalizing the gentlemen whom you claim to hold in your warmest esteem. When Josh Hart orders and Byrne writes a foul libel upon Edwin Booth, your money helps print it and make it public, and then you meet Mr. Booth with a smile and converse with him as a friend. You see your former partner and adviser, Mr. Barrett, belimed by the horrible attacks of the blackmailers, and you assist to support them by your advertisement. You are the intimate associate of Mr. Boucicault, and in his presence deprecate the slanders upon himself, his family and his relatives, with the same outspoken sympathy that you give to Sothorn and to Florence; but you know, all the while, that your money helps to publish the slanders you condemn. You express to the guests of Mr. Sothorn how disgusted you are by the assaults upon them; but when they open the libelous sheet, lo! your name appears among its patrons and supporters.

What do you suppose these gentlemen think of you, when they compare your professions with your performances? What do you think of yourself, when you read what is printed about your friends and then look at your own name, paid for by your money, paraded as an indorsement of the sheet that contains such scandals?

There is nothing genuine, nothing substantial, nothing that can ever be truly popular about a geniality that exhibits such a revolting phase as this. There is no real devotion to his art in an actor who deliberately assists the very men who are trying to bring the drama into disgrace and disrepute. There is no true heart in a man who can give his money to help along a sheet that traduces all his living friends and insults the memory of such a dead friend as the late Edwin Adams. Every new acquaintance you make in the course of your travels, and would fain grapple to you with books of steel, remembers, as soon as your back is turned, how you have treated your old friends, and feels, instinctively, that you will be no more true to him if he should be the next object of attack. Is it part of your plan that such actors as Booth, Barrett, Boucicault, Sothorn and Florence shall be broken down by slanders, so as to make room for you? Even such a silly scheme would be more manly than the device of keeping friends with these gentlemen while you slip an advertising check into the hand of the bravo who is trying to stab them in the back. All along your line of travel, where you are cheered to the echo and banqueted and wine and received at the club-houses, the word is passed, after your departure, that you are the John McCullough who advertises in Josh Hart's criminal sheet and yet claims fellowship with all the subjects of Josh Hart's slander.

Is that a good reputation to work for? Is that the method to become a popular favorite? Many excuses have been made for you among those who wish you well; but the continuance of an outrage deprives excuses of their force. You say that your contract has been made for a year; but you know that you ought never to have made it; you know that no contract can hold you to a criminal publication, and you know that by ending it at any time you can only lose your money and may save your honor. You cannot take refuge behind your manager, for you know that Major Connor would cancel the contract in a moment if he thought you no longer wished the "protection" which it is supposed to bring you, at the expense of all that a man and an actor should hold dear. From any business point of view you know that advertising in such a sheet is worse than worthless. You know that your success has been in exact proportion to the downfall of the vile libel upon the profession which you are the only prominent actor to continue to uphold. You know that you never had a foothold in Philadelphia until your last visit, when that city had been cleansed of the Jonah which you yet continue to support. Knowing all this, what have you to say in appeal from the general judgment of the profession and the public? What can you say in defence of yourself while your name still flaunts in the columns of so disreputable a publication?

We wish you well; but we wish you well out of evil company first. It is in no unkind spirit that we analyze the motives that must actuate you in your extraordinary course. If you are trying the old experiment of carrying water upon both shoulders you are sensible enough to know that you must fail. If you never succeed until Hart and Byrne have bought poisoned daggers enough with your money to assassinate all other actors, you must know that your success will come too late. You cannot bedeck yourself with a branch of the upas tree and pass as "genial John" without running all the risks of an exposed impostor. You cannot carry out a policy of being friends with everybody, good and bad, without coming to a point where the good will reject you. This is an important crisis in your career. One more year will decide your position. What is it to be? That of a frank, loyal gentleman and conscientious actor, or that of an associate of Josh Hart and Byrne the Blackguard?

It is for you to decide. It is for you to take in your present sign and vindicate your friends, your profession and yourself. Awaiting your reply, Very Truly Yours, THE NEW YORK MIRROR.



# DRAMA IN THE STATES.

[CONTINUED FROM THIRD PAGE.]

York has been something of an acquaintance hereabouts, and it is all the more pleasant to have an introduction to him under the felicitous title of York's Love. The piece when produced here first was known as A New Play, and did not meet with great favor; since then many changes have been made in it and with excellent results. I consider York's Love one of the best plays ever written. The whole play overflows with high aspiration, noble sentiment and sympathetic emotion. The piece is finely written and the phraseology is faithful to the period, and it is to be admired and commended principally for the simplicity of its plot, the excellence of its language and the vigor of its treatment. The personages are all drawn with a firm hand, are picturesque in effect, and are perfectly natural in their movements, excepting the pent-up agony of the wife who has only sinned in thought and not in deed. Mr. Howells has written a great dramatic poem, and if at times the movement is not all that the modern stage demands, the consideration is forgotten in the scope of its sentiment and the sweep of its ideas. York's Love may be rather quiet for a mixed audience, though it cannot fail to please people of cultivated tastes; and let me say at once that the play and performance at the Park Theatre has made a profound impression, that in the character of York Lawrence Barrett found every opportunity for the display of his best powers; that the part and impersonation are likely to rank in the memory of many people with the Lago of Booth and the Kuy Blas of Fechter. Barrett's earlier scenes are aglow with the serenity of Eden. The latter are lit by flames that writhe upward from the depths below the "mines of sulphur." The whole impersonation is filled with the artist's great intellectual and moral power, so that it takes a hold upon the imagination and memory, which no observer can shake off, and in its moments of tenderness, sweetness and pathos have a penetrating power in which all present consciousness of the details of the work are entirely lost. Mr. Barrett's support was generally excellent. Ellen Cummins' capacities and her bearing are not of the highest order, and it is by no means hard on Miss Cummins to say that she is not, to speak familiarly, up to a character like Alice, the unhappy wife of York. However, Miss Cummins was not disappointing, and seemed to please her audience. E. A. Locke gave a dry and careful performance of Master Woodford. Mr. Curran made the most of a rather thankless part—that of an old family servant. The piece was beautifully mounted, and, with the exception of a few inconsistencies in the way of furniture, would have been perfect. York's Love ought to meet with unqualified success, for it is not only deeply interesting in plot and poetical in language, but it has every other qualification to recommend it to refined tastes. Merchant of Venice, David Garrick, Richelieu and Harebell are in rehearsal.

Widow Bedott received a cordial welcome on her first appearance at the Gaiety Theatre. The play is not an artistic one by any means, nor is it a comedy, but a prologue farce. But the reading public cannot be so weary of the statement as the critic who feels compelled week after week to repeat his language, though the subject of which he writes be new and the author a fresh candidate for fame as a playwright. The public heart needs cheering more than the public mind needs healthful food. Anything which furnishes two hours of exhilaration, though it leaves no lasting impression, is gladly welcomed and freely patronized. In fact nothing else will receive public patronage, and I do not blame the playwright to use his nimble pen in the production of the only kind of work for which there is a demand. He doesn't form public taste; he caters to the tastes of the public already formed. Great plays there are none. The genius of this age is all in two grooves, lyric poetry and the prose romance. Widow Bedott is crammed full of entertaining absurdities and the most ludicrous situations, so that were a deaf man to see it he could hardly mistake the ideas and be otherwise than delighted with the fun. But, in addition, the dialogue is exceedingly humorous, and at times witty, so that altogether Widow Bedott is one of the most amusing pieces on the stage. The plot is of the thinnest—perhaps it would be better to call the thread that holds the scenes together a motive. Mr. Locke (Petroleum V. Nasby), has proved himself a clever playwright. While Miss Whitcheer read the story, Mr. Locke has succeeded in prolonging it into a most clever production. Neil Burgess' impersonation of the garrulous widow is a most artistic effort. As a bit of realistic acting it is remarkably fine and delightful in its freedom from vulgarity, and his characterization is capital. Nothing could be better than his make-up. He looks as though he had stepped out of the picture of some old Yankee horn-blower. In Mr. Burgess' impersonation of the leading character there is really nothing to suggest. Geo. Stoddart appeared to excellent advantage as Elder Sniffles. Annie Stoddart (formerly Annie Taylor, and an old favorite here years ago, when Fleming managed the National) made a charming Melissa, and Mr. Charles S. Dickson, as Fred, was excellent. The remainder of the cast calls for no particular mention save that all were good. Business has been very fair, and on Saturday the Gaiety was crowded. This is the last week of Mr. Burgess, as All The Rage is ready for Monday.

Everybody is delighted at the return of Josh Hart's splendid company to the Howard. After two weeks' absence in New York a hearty welcome awaited them, and good business will surely be the cry this week, as a capital bill is offered and first-class attractions presented.

The Boylston Museum is crowded at every performance. A change of bill is offered weekly.

**HOLYOKE.**  
Opera House: Harry Anderson, supported by Milnes Levick and fair co., 7th, in Romeo and Juliet, to full house. Den Thompson and comb., in Joshua Whitcomb, 8th, to packed house. Combined receipts two nights exceeded \$1,500. 14th, Madison Square co., under Steele Mackaye, in An Iron Will; light house. 17th, G. George Edgar and Jos. Wheelock—Othello, to fair business. 21st, Col. Sinn's Brooklyn Park Theatre co., in Our Girls. Poor business; good co. 26th, Abbey & Hickey's Humpty Dumpty and Spanish Students. Large advance sale indicated big house. Coming: Emerson's Megatherians, 28th; Oliver Doud Byron in Across the Continent, Feb. 3; Nick Roberts' Humpty Dumpty, 4th; Alice Oates Opera-Bouffe comb., 9th; Harry Bloodgood's Minstrels, 11th. Items: Richmond and Von Boyle Comedy co., booked for 27th, cancelled—to come later.—Frank Mayo, booked

same date, also cancelled.—Emerson's Minstrels are under the management of C. H. Smith of Fall River for five weeks, after which S. M. Hickey takes them for eleven weeks.

## SPRINGFIELD.

California Minstrels 20th, to light house. Troupe fair. Abbey's Humpty Dumpty 24th, to packed house. This is one of the finest pantomime troupes that has visited us, and, in conjunction with the Spanish Students, present a very pleasing entertainment. Coming: Emerson's Minstrels 27th; Joseffy in concert 29th; Oliver Doud Byron Feb. 2; Alice Oates Opera troupe 7th. Haverly is putting out window lithographs for his Mastodons, but announcing no date. He has engaged the Opera House for Feb. 28. Concomque: This week we have Jim and George Powers, negro artists; Bessie Bell, serio-comic singer; Carrie Lewis, serio-comic; Regan and McGlone, Irish and negro specialties, with the regular stock company. Houses still continue good.

## LOWELL.

Huntington Hall: 21st, the seventh entertainment in the M. M. L. Association, by De Cordova, to a large audience. Music Hall: 19th, the Everett Family, to fair house. Abbey's Humpty Dumpty cancelled 21st. Oliver Doud Byron gave Across the Continent to a packed house 22d. Harry Bloodgood's Minstrels 24th; Alice Oates Feb. 3; Barnabee Concert co. 4th.

## GLoucester.

Emerson's Megatherians 21st, to immense business. Pat Rooney 27th; sure of a packed house. John S. Moulton April 1 and 5. Lawrence Barrett March 1. Little Corinne and the Hyers Sisters have both written for dates. Harry Bloodgood's Minstrels May 4.

## TAUNTON.

Pat Rooney's comb. 21st, to the largest house of the season—over 1,100 people present. Alice Oates in Little Duke 22d, to a good house. Henry C. Jarrett's New York comb. in Fun on the Bristol is billed for 30th. Oliver D. Byron cancelled. Lawrence Barrett is booked for Feb. 19. Neil Burgess coming soon.

## Haverhill.

Harry Bloodgood's Minstrels 19th; fair show, good house. Emerson's Megatherians billed for 24th. Haverly's Mastodons billed, but no date given. Boston Ideal Opera co. in Fatinitza Feb. 11.

## New Jersey.

## NEWARK.

Grand Opera House: 27th, Strakosch Opera co. in Lucia di Lammermoor, with Mlle. Litta in the title role. The opera was to have been rendered on the 22d, but was postponed on account of the illness of one of the soloists. The owners of the exhibition building adjoining this house contemplate its use as a music garden, somewhat on the plan of the Madison Square. The project is backed by prominent representatives of the best interest in this city.

Newark Opera House: Our Girls, by Col. Sinn's co., 19th, to fair business. 22d, 23d and 24th, Caverly Folly co. played Princess Carpiollona and Esmeralda. Medium houses. 30th, Nick Roberts' Humpty Dumpty. 31st, Park Theatre co. in Fairfax. The management of this house has taken a bold and manly stand. The familiar crash of the peanut shell is no longer heard within its walls. The use of this inexpensive though boisterous esculant has been forbidden under the dire penalty of the instant ejection of and grievous bodily harm to the offending individual. So say the placards distributed throughout the house. The promulgation of this ukase will doubtless be regarded with much disfavor by the average Newark theatre goer, to whom the peanut seems as dear as life itself; but it may be hoped that time will heal the wound.

Waldmann's: 26th and week, Dollie Bidwell as Parthenia. The olio comprises the following names: Kelly and Ryan, Louise Montague, Tom Sayers, Minnie Lawton. This house is offered by the management, with company and orchestra for a benefit for the suffering Irish, any Thursday afternoon that the committee may select.

Item: The old Metropolitan Variety Theatre is undergoing various repairs, it being taken by Booth Bros. of Cincinnati, who will reopen it for the same class of entertainment as those for which it was used heretofore.

## PATERSON.

Two Orphans, under management of G. Madden, 17th, to fair business. Col. Sinn's company in Our Girls, to good business. 20th, The Performance was a pronounced success. Rice's Evangeline co. billed for 26th. Nick Roberts' Humpty Dumpty coming 29th. Buffalo Bill booked for Feb. 20. Haverly's Minstrels 21st. Mary Anderson, who was to appear here on 24th, has transferred date to Feb. 23, and is anxiously looked for.

## TRENTON.

Taylor Opera House: 21st, 22d and 23d, Slavina's Uncle Tom co. produced that worn-out piece to very large business. 26th, the Kiralfy Bros. Enchantment in an attenuated form. 27th, Mme. Rentz's Female Minstrels. Feb. 3, Barney Macauley.

## Maine.

## PORTLAND.

City Hall: Abbey and Hickey's Humpty Dumpty co., under management of Frank Curtis, 21st and 22d, gave a first-class performance to immense business. The Spanish Students created quite a furore.

Portland Theatre: 23d and 24th, Oliver Doud Byron in Across the Continent; good show to good business. Route: Manchester 26th, and thence through Mass., for two weeks, opening in Philadelphia Feb. 9th.

## BIDDEFORD.

Bennett's Boston English Opera co., 24th, with matinee, to slim audiences. The same co. gave a sacred concert Sunday eve, 25th, with no better success. The co. is in an embarrassed condition, and will probably disband. Pat Rooney's comb. billed for 30th. Alice Oates soon.

## New Hampshire.

## PORTSMOUTH.

28th, Alice Oates Opera co.; 29th, Pat Rooney's comb. Lawrence Barrett is announced for early in April. The rival bill-posters, Smith and Cate, have come together and formed a copartnership. The sale of the New York MIRROR has rapidly increased here, and can now be found at Moses Bros., and is the acknowledged organ for correct dramatic news.

## MANCHESTER.

Emerson's Megatherians 19th, to a good house. Billed: Oliver Doud Byron in Across the Continent 26th; W. T. Adams and Sol Smith Russell 27th; Alice Oates in The Little Duke Feb. 2; the Lilliputian Opera co. is booked for 7th.

## Pennsylvania.

## PHILADELPHIA.

Walnut: Enchantment, which has had a successful run, has entered upon its third and last week. Feb. 2, Buffalo Bill. Park: Second and last week of J. K. Em-

met. Last week he drew crowded houses. Feb. 2, Mr. Goodwin assumes the management, and opens with Minnie Palmer's Boarding-School, to be followed, Feb. 9, by The Tourists.

Arch: William Gill's latest extravaganza, Our Goblins, was given on Monday, and will hold the boards for the week. The co. consists of William Gill, Charles H. Drew, Harry St. Clair, Marie Rostelle and Eleanor Deering.

Broad: The Hyers Sisters' comb. opened for one week on Monday in the musical drama of In and Out of Bondage. The co. embraces excellent musical talent.

Chestnut: Hamlet, which has been in preparation for months, was produced on Monday with an excellent cast, Mr. Gemmill assuming the title role.

North Broad: Princess Toto was produced on Monday with the New York cast. It proves a success, it will be the first entertainment that has paid since the theatre assumed a legitimate standard.

Wood's: Monday, Tuesday and Wednesday, Frou-Frou will be repeated. Thursday, Friday and Saturday Article 47 will be given. Lillie Hinton appearing in both pieces. The Spirit Shadow is performed at the daily matinees.

New National: Milton Nobles, who drew good houses all last week, has entered upon the second week of his engagement, playing The Phoenix. Feb. 2, Tony Denier's comb.

Eleventh Street Opera House: No change of programme and no abatement of success. Grand Central: New arrivals—Homer and Holly, Jimmy and Dollie Emerson, John and Joe Sparks, and Lizzie Alder. Miller's: New attractions—Idaetta, The Water Queen, and Wallace the Man-fish, Harry McAvoy and Emma Rogers, DeWitt Cooke, and Carlotta Banks. Alhambra: New—Karl and Augusta Ordey, Joe and Annie Burgess, Conway and Farrel, Tom English, Charles D'Amour and Little Venus. International Comique: This theatre reopened on last Saturday evening with a first-class variety troupe.

Items: Messrs. Abbey & Schoeffel have lost about \$4,000 in their management of the Park Theatre of this city.—The Arch did a big business with Fatinitza last week.—Frank Frayne, who left his co. on account of illness, is in this city.—The Warren and Stone co. have returned, and are soon to take the road under the management of G. Barry of this city.

## PITTSBURG.

Opera House: The long-looked-for Minnie Palmer's Boarding School eventually opened its doors to the Pittsburgh public, 19th. As was remarked by an auditor, "it is a healthy school." The geographical situation of Alpha Academy must certainly be conducive to the physical development of its pupils, if the acrobatic endeavors of Miss Minnie and her companions be a criterion. A more merry lot than Prof. Jeremiah Gimcrack's scholars never before congregated within the walls of an alma mater.

In the part of Jessie Fairlove, Miss Palmer finds a part that is eminently suited to her abilities. Naivete and vivacity are combined in the interpretation of her part, and in this respect she much resembles Lotta. The ability displayed by Miss Palmer was quite a surprise to Pittsburghers, as the impression made upon a former visit was not favorable. Upon that occasion she appeared as Minnie, in Gilbert's Marriage. As David Doodle, Wm. J. Scanlon has an opportunity to distinguish himself as a character actor. Unfortunately Mr. Scanlon did not favor us with his best endeavors. He infused his part with much indifference, which was in marked contrast with his spirited acting upon former visits to this city. Emma Jones made quite a hit as Samantha Smith; while John E. Ince, as the Professor; Geo. Davenport, as Henry Hamilton, and Emma Libby, as Jennie, were well received. This week we have Lotta Musette, The Little Detective, and Zip will constitute the repertory for the week, except Saturday night, when the co. will produce Aurora Floyd and My Neighbor's Wife. Lotta not appearing, 9th, John T. Raymond.

Library Hall: Rial and Draper's Uncle Tom party, 23d and 24th. The co. as a whole is a good one. They remain one more week and play every night except 28th, when they transfer to Washington, Pa. 28th, Emma Thursday. Feb. 2, one week, Wm. Guenther, in Karl, a drama written by David Lowry, Esq., of this city.

Diamond Street Varieties: 26th, Fields and Leslie, in Irish sketches; the Yales, in negro eccentricities; the musical team, Dilke and Wade; Julia Bennett, danseuse, and the Howland Sisters, in duets. Continuing, the Mendels and Chas. Benedict.

Trimbles: 26th, Sid C. France and comb., including Joe Lang, May Arnott, Carrie Lavarnie, Fletcher and Lynch, Smith and Oliver, Julia Walcott, McVicker and Saunders, John C. Leach, Walther Phoenix and Frank Wright.

Williams' Academy: This week the high kickers, Emerson, Clark and Daly Brothers; the German team, Murphy and Shamon; the gifted Parker Sisters; Cardella and Victor-ella, athletes; Emma Bretto, serio-comic; the Jeromes, musical sketchists; Murphy and Mack, the Irish anticars, and J. O. Hall. The performance concludes with Murphy's Christmas.

Items: Business was good the past week. Standing room only was the nightly rule at the Academy, while the management at the Diamond Street Varieties were obliged to stop selling tickets, Saturday eve, at an early hour. O'Farrell's nephew would scarcely recognize by Pittsburgh a theatrical graveyard were he to drop in upon us at this time.—Murray Trimbles takes the Kelley and Haley comb. on the road, making his first stand at Steubenville.—Much to the regret of Pittsburghers, Harry Shay was discharged by Manager Williams, 17th.—The Kernell Brothers and Watson and Ellis comb. will be at the Academy Feb. 2.—Manager Ellis takes no stock in ticket speculators, and repudiates them upon all occasions.—J. W. Bingham and Harry Clark, late of the Academy, had an overcoat valued at \$40, and other articles of value, stolen from them while in this city.—Sid C. France and E. T. Goodrich and comb. start on their trip around the world, via Australia, May 3. The start will be made from Omaha, Neb. The plays to be produced are Marked for Life, Grizzly Adams, In the Web, Just His Luck, Home from Sea, and Baldy Cudnie.—Charles La Forrest, who was badly burned at the Opera House, night of 12th, is recovering, though his eyes are still very painful.—Rial and Draper are at present organizing an Uncle Tom party in Chicago. They start 26th, and make first stand at Kenosha, Wis.—Enchantment will be at the Opera House next month.—The "Illusion" of the Academy, past week, is getting stale. The majority of the audience get through the trick.—Ellisler is organizing a co. in Cleveland to play Grant's Trip Around the World. It will be brought here.—In all probability no change will be made in the

management of the Opera House next season.—Our townsman, Dr. James L. Thayer, of circus notoriety, is getting up a wagon show, in this city, to take the road early in the spring.—The New York MIRROR can be found upon the stands of W. W. Edgar and John W. Pittock, Fifth avenue, every Friday morning.

## BRADFORD.

Opera House: John A. Stevens in Unknown, to big business 26th; Barlow, Wilson, Primrose & West's Minstrels, Feb. 2d; Gotthold's Octoroon comb. 3d; McKee Rankin's Danites, 4th; Gus Phillips Oofy Gooft comb. 10th; Adah Richmond, 13th; Haverly's Georgia Minstrels, 19th; Alice Oates, 24th; and through Wagner and Reis' Oil Circuit. Phillips plays for ten nights through the Circuit.

Theatre Comique: biz. good. 26th, Eernando Fleury, Allen and Hart, McGill and Ryland, the Savoy Sisters, Frank Marion. Re-engaged: The Moore Sisters, Alice Somers. Departures, 24th: Mamie Wallace, Lottie Cushman, to Utica; Eloise Allen, Mons. Henrico, Morris and Green, May Arnott, to New York.

Academy: Business has been fair to middling. W. M. Lynn, father of the Lynn Sisters, has been engaged as manager. Departures, 24th: Billy Mendel and Bertha Trent, to Utica; Alice Sherwood, Mabel Florence, to New York. 26th: Butler and Leslie, Howard and Sanford, Charles Ward, Mlle. Schofield, Belle Fairmount, Blanche Belmont, Josie Carlton, Mlle. Lawton. Re-engaged: Mike Gallagher, the Goodroys, Daisy Palmer and Lottie Simmons.

Item: A large number of variety people are "stuck" in Bradford. They themselves are generally to blame.

## WILKESBARRE.

Oofy Gooft comb. in Under the Gaslight to quite a large gallery 21st. The people of this community have had this year a superabundance of plays in which the "heavy villain" predominates, and would now request that they be given a rest in this line, at least for the balance of the season. B., W., P. & W.'s Minstrels gave a fine show 23d, to a \$400 house. Booked: Kiralfy's Enchantment co., Feb. 4; Barney Macauley, 7th; Fanny Davenport, 11th; Gill's Goblins, 16th. Commercial Traveler comb. cancelled date.

## READING.

Academy of Music: 17th, Mahr's Fatinitza co. was greeted with a packed house, and gave an excellent entertainment. 19th, B., W., P. & W. Minstrels played to a big house, and, as usual, gave a very fine show. The Commercial Traveller, booked for 23d, cancelled. Feb. 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, return of Barney Macauley, 11th, Tony Denier's Pantomime co.; 20th, Fanny Davenport.

Opera House: 27th, Kiralfy's Enchantment. Feb. 5, Grand Concert Columbia by P. S. Gilmore and 300 voices.

## EASTON.

Opera House: 23d, Slavina's Uncle Tom co. to a \$200 house. The troupe is a curious sort of mixture of good and bad actors, but as a whole the performance was very good. The manager was encouraged to perfect an arrangement to return here at an early date. 30th, Union Square Theatre co. in Two Orphans; Feb. 2, Enchantment, by Kiralfy Bros.; 4th, Barney Macauley; 5th, Lotta; 10th, Tony Denier; 16th, Fanny Davenport; 20th, Gill's Goblins; 26th, Annie Pixley in M'Liss.

## DANVILLE.

Opera House: Oofy Gooft 23d, very bad show, to a well-filled house. Argonauts of '49, to a packed house, 24th. Manager Gwyette and we leave the co. here. The Osborne Irish Comedy co., Ward's Danites and Gill's Goblins are negotiating for dates. Kiralfy's Enchantment 31st.

## WILLIAMSPORT.

Academy: 22d, Barlow, Wilson, Primrose & West's Minstrels (under management of John D. Misher), to a packed house and first-class audience. Booked, under management of John D. Misher, 28th, Oofy Gooft co.; Feb. 13, Fanny Davenport in Pique; 14th, Our Goblins.

## POTTSVILLE.

Academy: 23d, Fatinitza, to fair business. B., W., P. & W.'s Minstrels 22d, to poor house; good show. Coming: Gus Phillips 23d; Tennesseeans 27th; Kiralfy's Enchantment 29th.

## MAHANOT CITY.

City Hall: Tennesseeans 21st, to poor business; show fair. Argonauts of '49 22d; good performance to crowded house. The Osborne Irish Comedy changed dates from 23d and 24th, to 24th and 26th.

## HARRISBURG.

Barlow, Wilson, Primrose & West's Minstrels, to a large house, 20th. Booked: Rice's Evangeline 27th; Enchantment 30th; Lotta in Musette Feb. 2.

## ERIE.

Booked: Gotthold's Octoroon Feb. 4; McKee Rankin in Danites 6th; Barlow, Wilson, Primrose & West's Minstrels 9th.

## Delaware.

## WILMINGTON.

17th, The Phoenix, by Milton Nobles; business good. 24th, Mary Anderson as Evangeline. 21st, Rice's Evangeline comb. 31st, Tony Denier's Humpty Dumpty.

## Maryland.

## BALTIMORE.

Academy: The Strategists gave amusing performances of their comedy, drawing good houses. The co. is an excellent one. This week, George Clarke's Hearts of Steel.

Holiday: Sothen appeared as Dunderbary, David Garrick, Brother Sam, Dunderbary Married and Settled, and The Crushed Tragedian. The support was excellent, the performances of Edward Lamb being especially good. Business large. This week Mary Anderson, Feb. 2 Fanny Davenport. Ford's: Charlotte Thompson and Mrs. D. P. Bowers appeared in Lady Jane Grey, The Hunchback, Court and Stage and Lady Audley's Secret. The plays were well rendered. This week, Barney Macauley in A Messenger from Jarvis Section. Feb. 2, Haverly's Mastodons.

Maryland Institute: Harry Woodson, Jennie Yeamans, A. R. Phelps, W. H. Booke and others, gave a good performance of The Hidden Hand. Central: The excellent co. from the London Theatre, New York, drew very large houses. This week, the Pathfinders and the Milton Jaspers in Scraps.

Items: The Bowers-Thompson comb. go from here to Washington for one week, which closes their season.—The Front Street Theatre reopens Feb. 9, under the management of W. G. Gilmore.

## District of Columbia.

## WASHINGTON.

National: Lotta appeared in Musette, Zip and Little Detective last week to houses that were more than full. At the Saturday

matinee every spot of sitting and standing-room was occupied. Quite a number of ladies were carried out in a fainting condition. Fanny Davenport opens to-night in Pique, and plays during the week As You Like It, the new Leash, School for Scandal, Divorce and Cymbeline. Feb. 2, J. K. Emmet.

Ford's Opera House: Kiralfy's Black Crook was put upon the stage last week in fine style, and drew crowded houses. Chief O'urray and his wife witnessed the performance from a private box Tuesday evening, and seemed much edified. The Bowers-Thompson co. this week in Lady Jane Grey, Court and Stage and The Hunchback.

Comique: For this week—George C. Charles' Skeleton Hand co., Joyce Martelle, Williams and Morton, Leona Wallace, Lord and Vanlier, Lillian White, Milo and LaRue, Charles H. Stanley, Frank White, James M. Bradford, Kitty Pell, Dan Oakley, Harry Smith, Ella Kent, Sullivan, Stevens and Johnson.

## Virginia.

## RICHMOND.

Theatre: Frederick Paulding, supported by a good co. played to fair business 19th, four nights, appearing in The Fool's Revenge, Hamlet, and Romeo and Juliet. Tony Denier's Humpty Dumpty Troupe, 23d and 24th, to packed houses. Buffalo Bill Comb. 26th and 27th. Rice's Evangeline Troupe, 29th, 30th, 31st.

Opera House: Frederick Paulding in Hamlet 23d, supported by a strong co., to an intelligent and appreciative audience. 24th, Fool's Revenge.

## North Carolina.

## CHARLOTTE.

Louise Pomeroy presented Oliver Twist 19th, to a small audience. Tony Denier's Humpty Dumpty 22d, to the largest house of the season, \$700.

## South Carolina.

## CHARLESTON.

Jefferson 23d and 24th, and matinee, to large business. 29th and 30th, Duprez & Benedict's Minstrels. Feb. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, Evangeline—Rice's; 4th and 5th, Louise Pomeroy; 6th and 7th, Frederick Paulding. The d. n. gives the public state news—always behind instead of ahead of attractions. There are but about six copies sold here.

## COLUMBIA.

Opera House: Jefferson in Rip Van Winkle 19th, to a crowded house; receipts \$632. Buffalo Bill 21st, to moderate business. Louise Pomeroy billed for 26th; Duprez & Benedict for Feb. 2. Item: A drama in five acts, entitled The Mystery; or, Which of the Two, written by Mrs. May Wilmette Lovell, will be produced on the 29th.

## Georgia.

## ATLANTA.

De Give's: Robson and Crane closed a very successful engagement 17th. Tony Denier's Humpty Dumpty 19th, to a large house. Fanny Favenport 21st, to a splendid crowd. John McCullough in Virginia, opened to a fine audience 23d. Othello will be the attraction 23d. The Agnes Herndon Dramatic comb. have cancelled. The Midgets are on exhibition this week for the benefit of the Atlanta Y. M. L. A. Fair.

## SAVANNAH.

John McCullough to crowded houses 19th and 20th, followed by Jefferson in Rip Van Winkle to good business 21st and 22d. Fanny Davenport 23d and 24th, and the prospects are good. Duprez & Benedict's Minstrels billed for 27th and 28th.

## Louisiana.

## NEW ORLEANS.



this venture should prove a success, it will continue another week. After that I have been unable to ascertain what will be done with the theatre.

Baldwin's: The fairy comedy of The Palace of Truth, ran through the week to remarkable good business. The Davene troupe, the American Four and Mlle. Roser, have proved themselves great drawing cards, and Manager Maguire certainly has made money during their engagement. To-morrow Clara Morris begins her second engagement at this house and will appear as Anne Sylvester in her own version of Man and Wife. She will be well supported by the excellent stock co. The play of Alice is in active rehearsal. Louise Beaudet, late of the California, has been engaged for one year, and will make her first appearance to-morrow night.

Bush: The Colville Burlesque co. close their long and very successful engagement this evening. Roland Reed, the prince of comedians, Eme Roseau and the lovely little Ella Chapman have made many warm friends since they have been in this city. To-morrow evening the Melville English Opera co. will open in the opera of Friquet. The co. is a strong one, and comprises Emilie Melville, Annis Montague, Lilly Post, Leonora Simons, Charles H. Turner, Howard Vernon, Harry C. Peakes, Louis Docherz, and James Barrows. The co. have in preparation the operas of The Chimes of Normandy, Lily of Killarney, Carmen, Grotto-Grotto, Bohemian Girl, Grand Duchess, Maritana, Postilion of Longueau, La Perichole and The Hat. These ought to draw.

Standard: Standing-room only has been the order at this house during the past week, to witness the great cannon act, in which a person is fired from a cannon some forty feet into space. To-morrow evening Mr. Herrmann, having been prevailed upon to remain one week longer, will present his great rifle act, in which six soldiers detailed from our local regiments will fire at him with marked bullets, which he catches on a plate and throws them back. Mlle. Addie and the Lorellas will present a comic pantomime, entitled The Hidden Letter. Mr. Herrmann will probably appear in the principal cities outside of San Francisco, and then proceed to Chicago, where he appears some time in February. Last evening a little episode occurred which was not in the programme. It seems that there was a little misunderstanding between the musicians and the management in relation to salaries. The musicians took their seats in the orchestra as usual, but when the time came for the overture, they refused to play. Mr. Herrmann came before the curtain, and stated that he was engaged by Mr. Locke, and received 50 per cent. as his share, and had nothing to do with the strike. After this the musicians concluded to play, which they did until the entertainment was about half over, when they quit again, and the performance went on without them. The San Francisco Stock Exchange have tendered Mr. Herrmann a complimentary farewell benefit, which will take place Jan. 23.

Grand Opera House: The Patti concerts did not come up to expectations, business being rather poor through the whole series.

Bella Union: Business very good most of the time during the past week. Eunnie Young appears in the first part and in the interlude. Norton and Eastwood in their Dutch act, entitled Jake's Return, have made a decided hit. This week the Canadian athletes, William and Frank, will appear in their great Gladiatorial Act. They are said to be very fine. Entertainment will conclude with the popular Irish drama, entitled The Peep-o'-Day Boys, with W. C. Dudley and Fanny Young in the principal roles.

Adelphi: Business has been excellent during the past week. The melodrama of The Female Detective was a success. Fred G. Maeder's new four-act drama, entitled One Word, will be presented to-morrow evening for the first time on any stage. Mr. Maeder wrote the piece expressly for Jeff and Sallie DeAngelis of this city. Mlle. Bertha, the great highland Fling and skipping-rope dancer, will make her first appearance to-morrow evening.

Items: The John E. Owens comb. is doing a good business in the interior.—The Colville co. will shortly make a tour of the interior, under the management of Gen. Barton.—The Davene troupe, the American Four, Mlle. Roser, Camille Oteri and a corps of dancers have organized a comb., and will take the road under the management of Charles Goodwin, appearing to-morrow night at San Jose.

#### Canada.

TORONTO.  
Royal Opera House: 23d and 24th, Sprague's Original Georgia Minstrels. They were received with bumper houses. All this week Minnie Palmer's Boarding-School. I have also to announce this week the appointment of Lucien Barnes to his old post as manager of this house. Mr. Barnes is at present traveling with the Revellers through Canada, concluding his tour about the 26th, when he will again assume the managerial reins. He will be heartily welcomed back by the theatre-going public of Toronto. His geniality and courtesy, combined with ability and experience, stamps him as the man Mr. Kero wants. We may look forward to seeing some of the best shows traveling.

#### OTTAWA.

California Minstrels, headed by Cool Burgess, come 31st, Feb. 2, 3 and 4, Adelaide Neilson. E. A. McDowell's co. gave Perth four nights this week. Charles Arnold, business manager, is now in New York securing stuff for the production of the new burlesque or satire of Pinafore, entitled H. M. S. Parliament; or, the Lass that Loved a Government Clerk. It will be produced first in Montreal at the Academy of Music on the 15th of February. There is real merit in the product on, and all the great political nabobs of the day, as also the political follies, are most amusingly depicted. The Georgia Minstrels are on the Grand Trunk line, and played at Brockville on the 20th.

#### MONTREAL.

The first three nights of the past week the Holman Opera co. held the boards at the Academy, giving The Grand Duchess and Cinderella in a moderately indifferent manner, and yet they did very fair business; perhaps because they belong to these parts, or at least some of them do. The Royal was empty. Next week we are to be amused by Neilson at the Academy for five nights, opening with Romeo and following with Twelfth Night, As You Like It, etc., etc. Expectation runs high, as her support is said to be superexcellent. Prices have been raised to meet the emergency of having to pay her \$500 a light. The Japanese Jugglers will hold sway at the Royal, previous to their departure for the Flowery Land.

#### ST. CATHERINES.

During the past week there have been no amusements of any kind; however, we have quite a number booked: Kate Girard and co.

in Prejudice Feb. 2; Georgia Minstrels 6th; California Minstrels 10th; Minnie Palmer in Our Boarding-School 14th. Gilbert and Sullivan's Pirates of Penzance have not yet fixed their date. N. Y. Mirror is for sale at Bixby's.

#### HAMILTON.

Mechanics' Hall: 23d and 23d, Adelaide Neilson in As You Like It and Twelfth Night, gave entire satisfaction to large audiences. Montreal 26th, one week. 31st, Kate Girard and co. in Prejudice; Feb. 3, Sprague's Georgia Minstrels; 9th, California Minstrels; 19th, Oates Comic Opera co.

#### The Variety Theatres.

At Manager Aberle's new theatre in Eighth street, the melodramatic and the sensational is being dealt out liberally, along with a sufficient quantity of specialties by representative variety people to constitute a pleasing entertainment. Deleahanty and Hengler returned Thursday night to the scene of their former triumphs, and are drawing well. An extravagant sort of an afterpiece, called Bounce, is being presented, and serves to introduce the old favorites of the stock company in characters equally agreeable to their respective abilities.

Harry Miner's popular theatre has been jammed every night during the past week, an exceptionally good bill having been offered. The programme this week is a fair sample of the usual run of entertainments found here. Among the new faces are: Thomas and Watson, assisted by Capt. Ebb, Minnie Gough, the four St. Felix Sisters, the Boisset Family, Edith Lyle, Charles Glidden, Bingham the Ventriquist, Charles Redmond and Georgie Blake, and Kennedy and Magee.

Manager Donaldson at the London is responsible for having brought out Mme. Anderson, the famous female pedestrian, as a character vocalist. Her past record on the sawdust has brought her more applause and popularity than she will earn in her present line of business. She has a fair voice, but characteristics of a pedestrian are hardly applicable to the concert stage. Other new people are billed in the following order: Charles and Carrie Moore, Reynolds and Cogill, the Murphys, Morgan and Mullen, the French Twin Sisters, Al W. Fison, Lizzie Conway, Prof. Edward McAvoy and Minnie Chapin.

Manager Gieselsberg has captured a dog show for one of the leading features of his Volks Garden performances. The Leonzo Bros. and their sagacious companion, Tiger, are presenting their specialty called The Dog Spy as an afterpiece. A other novel feature which occupies a prominent place on the programme is the fun produced by a number of automatons skillfully operated. The olio is quite up to the average of this well managed establishment, and business continues good.

#### Pulling their Wig.

EDITOR NEW YORK MIRROR:  
DEAR SIR:—For years we have been placed in the position of having our best efforts turned into an injury to us. Instead of the honorable distinction and well-earned reputation said to follow in the train of well-directed, intelligent industry, much if not the greatest part of our labor goes to build up a rival establishment.

Wallack's Theatre, for instance, furnishes an illustration. That establishment employs a wigmaker, officially recognized as such on each payroll of the house. We are not that wigmaker. Yet for years, and especially this season and last, we have supplied the wigs to the leading ladies of Wallack's Theatre. And it so happens that when Mr. Wallack's patrons have occasion to particularly admire Miss Dyas' or Miss Coghill's coiffure, the playbill graciously introduces the author (?) to the elite of the metropolis, and in the first theatre of America.

This is both an injury and an injustice to us (unintentional on the part of the management) we are sure, they probably never looking at it in that light) as well as the general public, to counteract which we trust to your love of fair play in respectfully soliciting insertion of this in your columns. Respectfully,  
HELMER & GLUTH,  
73 East 13th st., New York.

#### Faugh-a-Ballagh!

TO THE EDITOR OF THE N. Y. MIRROR:  
There will be a meeting of the Executive Committee of the Ladies' Lecture Bureau at 45 West Fourteenth street, on Wednesday, the 28th, at 3 o'clock, to settle up all business concerning the benefit given for the Irish at the Grand Opera House, and remit the proceeds to the Duchess of Marlborough. Messrs. Poole & Donnelly, O'Rourke and Parker are requested to bring full report of all bills contracted by them for the benefit and all moneys paid out belonging to the Ladies' Lecture Bureau, as the Bureau did not propose to give the above men a benefit by allowing them to advertise themselves \$700 worth at our expense. Unless full account of proceeds is rendered, we will proceed by law to bring about the same.  
CYNTHIA LEONARD, Managersess.

—Milton Nobles is playing a big engagement at the New National, Philadelphia.  
—Sam T. Jack was married on Sunday last to Alice Townsend, a member of the Oates company.

—Roland Reed has made a reputation of a lasting kind in San Francisco. He may now be written down a California favorite.  
—California theatricals are reported as very dull, with the exception of the Colville season of nineteen weeks at the Bush Street Theatre.

—The Osborne Irish Comedy company, a really meritorious organization, is doing the Pennsylvania towns. They appear in Danville Feb. 2, 3 and 4.

—The Philadelphia Times says of Gill's Goblins: "The quality of its mirth is unexceptionable," and "it is thickly studded with sparkling musical gems."

—Oscar Dryer will go out in advance of Only a Farmer's Daughter, early in March. Oscar is popular with the profession and press. The company being organized is a strong one.

—The new Opera House at Zanesville, Ohio, was opened on the 20th, by Emma Abbott's company. They gave two nights and matinee to \$3,200. Gov. Foster made a short address, ditto Miss Abbott.  
—A dramatic performance will be given at the Union League Theatre, February 9, for the benefit of the poor. Many leading society people have the affair under their immediate patronage, and it promises to be artistically as well as financially successful.

—Henry E. Abbey's great pantomime company, which opens at Booth's next Monday, is perhaps the most extensive organization of the kind ever projected in America. It is expected that this troupe will revive the old-time glories of pantomime in New York.

—The theatrical event in Philadelphia this week is the appearance of Manager Gemmill at the Chestnut in Hamlet. The play is elegantly mounted, and Mr. Gemmill has created a very favorable impression. The criticisms of the press on the acting of course vary.

—The well-known theatrical goods establishment of Bloom Bros., in the Bowery, was almost destroyed by fire on Friday last. The firm were, at the time, on the new costumes for D'Oyley Carte's, Pirates of Penzance Company. These were entirely ruined. The Blooms' loss is estimated at \$10,000.

—Miss Neilson has sent the following testimonial to the manager of the Corinthian Academy of Music, Rochester: "To Manager Corinthian Academy of Music:—I take pleasure in stating that your theatre is one of the pleasantest and most complete in all of its appointments that I have played in. I say this most cheerfully and sincerely."

—Following is the full strength of the Union Square-French Flats traveling organization: W. J. Lemoine, Charles Wheatleigh, Walter Lennox, E. M. Holland, M. V. Lingham, Edwin Morris, W. H. Wilder, John H. Burnett, W. S. Quigley, Clinton Stuart, E. Morse, G. L. Smith, Hattie Anderson, Maude Harrison, Helen Tracy, Nellie Mortimer, Emma Grattan, Roberta Norwood, Lizzie McMahon and Courtney Barnes.

BASCOM.—Henrie Bascom will replace Lizzie Kelsey as Julia Briggs, in All the Rage, at the end of the Brooklyn engagement.

YET ANOTHER.—Marion Booth received an offer from Lester Wallack to support him during his four weeks' engagement at the Grand Opera House, but owing to her arrangement with Mr. Abbey she was obliged to refuse it.

VON BOYLE.—We present this week a picture of Acland Von Boyle of the Richmond and Von Boyle combination, now playing at the Standard. His impersonation of the Chinaman in Our Candidate is a remarkably clever and praiseworthy performance.

CROSSY.—The talented perpetrator of the remarkable F. L. G. (not Fair Laura "Goyce") long no longer for the glory of managing a theatre in New York. He will probably reopen in March the North Broad, Philadelphia, with a reorganized opera company.

HOLLAND.—E. M. Holland has been a member of Wallack's company for the past thirteen years. He has been conscientious and faithful to the management since his connection with the theatre. Last week he received an advantageous offer to go to England next May for the summer to fulfill a professional engagement. He sent Mr. Wallack a note asking to be released from his engagement next summer two weeks before his contract expired. Mr. Wallack sent a very cool reply, in which he stated that he should release him or not, just as he saw fit. Mr. Holland then brought about an interview with Mr. Wallack, renewed his request, and pointed out the benefit it would be to himself. Mr. Wallack superciliously refused to make any concession, and told Mr. Holland that his services would thereafter be dispensed with. Is this a specimen of Mr. Wallack's consideration for those who have labored untiringly for his interest? Mr. Holland has accepted the situation and signed his English engagement.

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